ISSUE 160 SEPTEMBER 2023

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers

INTERNATIONAL GUILD OF KNOT TYERS

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KNOTTING MATTERS

THE MAGAZINE OF THE INTERNATIONAL GUILD OF KNOT TYERS

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The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail **knottingmatters@igkt.net** but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality, need to be sent as attachments. All submissions must include the author's name and e-mail or postal address.

To publicise events in *Knotting Matters*, note March, June, September and December are the months of publication. Although the deadline for the next issue is given at the foot of the Contents page, please note that the editors begin putting it together at least three weeks earlier.

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KNOTTING MATTERS NEEDS YOU!

UK Based Editorial Member Needed

We are looking for a UK based member with experience of Adobe editing software or is happy to learn it. Needs an idea of editing and producing print ready copy and willing to laise with fellow IGKT members to create interesting content. Please send applications to Knotting Matters at *knottingmatters@igkt.net.*

PLEASE NOTE: LETTERS AND ARTICLES FOR THE DECEMBER 2023 KNOTTING MATTERS MUST BE RECEIVED BY NOV. 13th 2023

FRONT COVER: PASSEMENTERIE TASSEL MADE FOR POWIS CASTLE, SEE P40.

Editorial

As KM 160 makes its way into mailboxes around the world, the dog days of summer will be ending for those in the northern hemisphere and the promise of spring and new beginnings greet those on the other side of the world.

This year and the years ahead look to break temperature records globally. Communities like IGKT, provide relief from the constant drumbeat of negative news. I believe, our bonds of friendship and compassion will allow mankind to untangle the Gordian knot they have made for themselves (*Ed: I see what you did there.*). See p49, The George Hart Bursary for a fine example.

Please help us tie together IGKT's Facebook, Knotting Matters, ww.igkt.net, and your local chapters (*Ed: Again?*). Stitching together your stories and threads from each, will weave a richer tapestry for all (*Ed: Enough, you're done.*).

Letters to Editor

Dear Editors,

I read and reread "The Saga of Bernard Cutbush's Collection" in KM 159, p33. What a wonderful story of friendship, teamwork, and persistence. I can only think of how much better the world would be if we could all have more friends like Des, Jeff, Terry, and Bernard.

Keep the tutorials and feel good stories coming.

Loosely unraveled, Peter Bishop (Vermont, USA)

Dear Editors,

I hope this find you well. I've had a few ideas for articles and saw a request for KM content on FaceBook and thought, no better time than the present. I am sending one now and hope to have a second article finished soon. Feel free to edit and correct anything as you see fit.

All the best,
Jim Wolf (Panama City, Florida, USA)

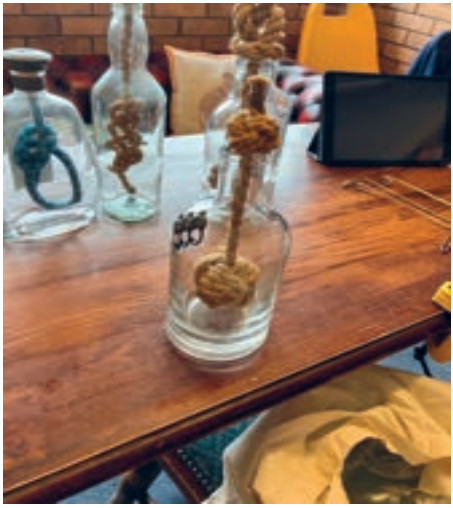
Dear Editors,

Further pictures from the 2023 IGKT AGM: Sue Pennison and her ditty bag on the right.

We have all heard of a ship in a bottle, but what about tying a knot in a bottle?

Regards,

Richard Norman



Dear Editors,

The Mens Shed I belong to regularly receives donated items from members of the public, often as a result of cleaning out grandfather's workshop. Included on occasion are lengths of rope, normally in poor condition but sometimes not. Recently a donation of a coil of rope in good condition appeared on our door-step and was notable for the poorly made hard and soft eyes in each end. As the resident "rope man" I got the job of rendering the rope suitable for sale at our monthly fund raising garage sales. I could not but be critical of the workman-ship used in making the eyes, but I also have to admit the person who made them did try hard to do a decent job.

I would assume he, or she, had past memories of being shown how to splice and whip while a Boy Scout or a Girl Guide, but had forgotten the essentials. So I would award an "A" for effort as an offset for a rather low mark for craftsmanship. - Frank

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Dear Editors,

While sailing in Turkey, I came across this fine example of a knot board in Ekincik Koyu at the My Marina Yacht Club. I highly recommend dining there.

Best, Drew McQuade

Dear Editors,

Ref: KM 159; Knot Human, p28. I may not possess artificial intelligence, but even I can see the OpenAI logo is definitely not a trefoil. What does this technology, that is going to take over the world, think that the IGKT logo is? I'm knot impressed. - SBG

Editors note: Your letters had us requery our artificial expert ChatGPT and it highlights a current limitation of AI agents. they are quite willing to disseminate wrong information in a confident and convincing manner. If you phrase a question wrong, you might get a wrong answer. Below is the second attempt.

Ed: *What kind of knot is your logo?*

ChatGPT: *The OpenAI logo does not depict a specific knot. It is a stylized representation of the infinity symbol (∞). The design represents the concept of infinity and the infinite possibilities that artificial intelligence and language models like GPT-3 can offer.*

Ed: *Would your logo be characterized as a quatrefoil or trefoil or something else based on the number of lobes it has?*

ChatGPT: *Based on the number of lobes, the OpenAI logo would not be characterized as a quatrefoil or trefoil. It does not have a specific number of lobes that align with those terms. The logo consists of a stylized representation of the infinity symbol (∞) with smooth curves that do not form distinct lobes. Therefore, it would not fall into the categories of quatrefoil or trefoil.*

Ed: *What about the logo for IGKT? What is it?*

ChatGPT: *The International Guild of Knot Tyers (IGKT) logo depicts a specific knot known as the "Ashley Stopper" or "Ashley Knot." It is a decorative knot that serves as a stopper or an end knot to prevent a line from slipping through an opening or hole.*

The IGKT logo features a stylized representation of the Ashley Stopper, which consists of two interwoven loops with a distinctive appearance. It is a well-known and widely used knot within the knotting community, and it holds significance for the members of the International Guild of Knot Tyers.

Ed: Also known as the 'Ashley Stogger' in some locales as noticed by Scott Cramer, KM 158, p9.

Dear Editors,

Greetings. On looking at KM 159, I was rather confused by a couple of the letters.

Somehow they included some of the email correspondence between Richard Norman and myself after I had been volunteered into making the knotboard shown on p13, but the names on the emails had become transposed.

I accept that the knotboard is not particularly artistic but the idea was to show climbing knots in their correct orientation.

Richard Norman was trying to explain the method he uses to store his ropes using carrier bags.

My reply, which was not included, is that instead of plastic bags I have for more than 35 years (long before the 'bag for life' was introduced) been using former parachutists weapons sleeves that comfortably hold 200ft of 11mm abseil rope.

These are robust, easy to handle and stack, and also washable so even scouts would have a job messing them up.

The example in the photograph is dated 1964 so I am not sure if these sleeves or similar are currently in use. Maybe an army surplus store still has a few hidden away somewhere.

I am sending this to prevent confusion among those whom I have taken abseiling and to present a possibly more effective storage method.

All best wishes,
Richard Hopkins.

Ed: My bad. I was confused by the exchange, but forgot to ask for clarification. These look great.

Dear Editors,

Please find attached some photos of knots I came across while touring the USS Midway, currently berthed in San Diego, California. The USS Midway has been set up as a museum ship and is quite a fascinating place to visit. In addition to the fancy work on various columns and railings, they have a knot station set up that allows you to try your hand at multiple knots. Unfortunately, I neglected to get a photo of said station. Anyway, I hope you can use these photos in some way.

Sincerely,
Marilee Warner

Dear Editors,

I believe that I have invented a new knot. I believe that the knot is useful. So I decided to share it with people.

If you think that the knot is useful or interesting you can share it with other people.

Thanks and have a great day!
Ivan Stoyanov

Ed: See "Is It A New Knot" on page 43 for further discussion of Ivan's letter and the process of identifying new knots. Has anyone seen this knot before?

Dear Editors,

I read with much interest Richard Hopkins' letter about military manuals that include knots in KM 159. It made me immediately think of U.S. Army Ranger School, which I attended between January to March 1990.

When I went through, Ranger School was broken down into four phases; Darby, Mountain, Swamp and Desert. Mountain phase took place at Camp Merrill in Dahlonega, Georgia and included military mountaineering. We spent about five days learning knots, belays, anchor points, rope management, mobility evacuation, and fundamentals of climbing and abseiling. The training ends in a two day mountaineering exercise at Yonah Mountain to apply all the skills we learned. Included is a knot test we must pass or you can be dropped from the training.

The manual which has all the knots is the *Ranger Handbook SH 21-76*. The knots we had to know included the following: square knot, double sheet bend, bowline, double figure eight, round turn with two half hitches, clove hitch (end and middle of rope), butterfly knot, wireman's knot, bowline on a bight, prusik (end and middle of rope), Munter hitch, and a rappel/Swiss seat.

The test included 12 of those knots and you had to get at least 9 correct to pass. I remember Mountain Phase very well and the day before my test I could only do about five of the knots correctly. The Ranger Instructor (RI) training my squad had no sympathy for me and told me I would be dropped out of the course come tomorrow. That night in the barracks, my "Ranger Buddy" stayed up with me for hours practicing the knots.

The next day at the test, there was not only my RI watching me, but a few other RIs he had probably told about my impending doom. When it was all finished, I scored eleven out of twelve knots correctly. My RI was not only flummoxed, but also a bit embarrassed because he had told his friends I would fail, and no such thing happened. He accused me of selling my soul to the devil in order to pass the test, but I told him the big Ranger God in the sky was watching out for me.

Since then, I have always done my best to keep up on my knots. I love Knotting Matters and all the work your team does to put it together.

Thank you!
Nick Panagakos

"Rangers Lead the Way!"

Dear Editors,

Please join me in welcoming one of our newest Guild members, Ira Haraughty. Ira is a retired US Navy Chief Petty Officer, who served as an Aviation Maintenance Administration man.

During my lunch breaks I am often fiddling with bits of cordage. Ira and I work on the same project. I noticed that Ira would sometimes show interest in what I was doing. After once offering him a piece of cordage and showing him a few knots, he became even more interested. Before long, Ira started to pin various knots to the inner walls of his work cubicle, ones that he had mastered. Seeing his progress and how the hobby was growing with Ira, I worked with our Membership Secretary, Caroline Sandrey, to purchase a gift membership for Ira. I wish I could have captured a photo of his expression the day he came to work after receiving the welcome package.

Since then, it has been as if a cork had popped off a Genie's bottle, there's no going back and there's is no stopping Ira now. He's transforming into quite a fine knotter. Bravo Zulu Ira, keep it up! - Jim Wolf

Dear Editors,

I read, in KM 159, of Richard Hopkins' search for mentions of the Carrick bend in government pubs. Digging through my collection, the earliest US mentions I found were in the 1917 *Bluejacket's Manual* and the 1917 *US Shipping Board Manual for the Guidance of Apprentices on Training Ships*.

The latest were found in the 1970s and 1980s *Naval Education Training Manuals Seaman* and the 19th editions of the *Bluejacket's Manuals*. Also the US Army "Rigging" manual has it from the 1970s. I don't have any Federal manuals from after that date to reference though, sorry.

The earliest US Government manual with any knots in them in my collection are the 1863 *Artillery Manual* and the 1970 *Artillery Tactics Manual*. No Carrick bend in either. Hope this helps a little.

Stay Untangled,
Dan Cashin
Rigger Instructor
Havertown, Pennsylvania, USA

Digging deeper into the book vault (actually in the storage tubs) I came across two US Army manuals that have the Carrick. The newest one in my stash is the Army Transportation School's *Marine Crewman's Handbook - FW 55-501* 1983 and the older one is the *Marlinespike Seamanship* manual 1973. Trans Subcourse 442, also from the US Army Transportation School.

One interesting fact here in the States is that our Army has more ships than the Navy! Fort Eustis, Virginia was the school. Mostly amphibious vessels and brown water ships. If anything it's our Navy that is trying to eliminate basic seamanship skills. Plenty of IT aboard but don't count on finding a Boatswain's Mate!

Tangled Up in Twine
Dan C.

I'd like to add a little more from my humble days as a Rigger Instructor at the Philadelphia Navy Yard. (1966 - 1995) We had the Carrick in our uniformed Navy manuals but in my 30 years docking and mooring countless ships of all sizes we never in my experience used the Carrick. Too complicated when the Becket Bend was easier (and safer).

Stay Secured
Dan Cashin

Hello Cerberus,

At one time, Knotting Matters used to receive reports of unusual or useful things found in members toolboxes. During Guild meetings, we often would peer surreptitiously into ditty bags and boxes in the hope of discovering a gem.

I recently received some books, cordage, and equipment from the daughter of one of our late members. Among the usual, was a tool I had not seen before. It is called a Thread-Zap 11.

This is a pen-sized, battery operated hot knife with a very fine tip. Perfect for cutting thin cord and for sealing or trimming short ends and even individual threads. The fine tip can easily reach into places inaccesable to a normal butane lighter and even places that fine scissors have difficulty accessing.

I looked for it on the internet and found that it is intended for bead workers to trim and seal the thread used in making bead jewelry.

Inexpensive replacement tips are available and there are also two other versions. One has a retractable head so is more convenient for travelling while the other is more heavy duty and is suggested for paracord.

Costs vary, but are in the region of £8 to £13 for the smaller tool and the larger version which uses two batteries is called the Cord-Zap and costs about £20.

This tool could be of great help to those making dragon flies, bracelets or woggles as the ends can be sealed without recourse to gas lighter flames.The ends heat up very quickly so the usual precautions need to be observed. I hope someone finds this useful.

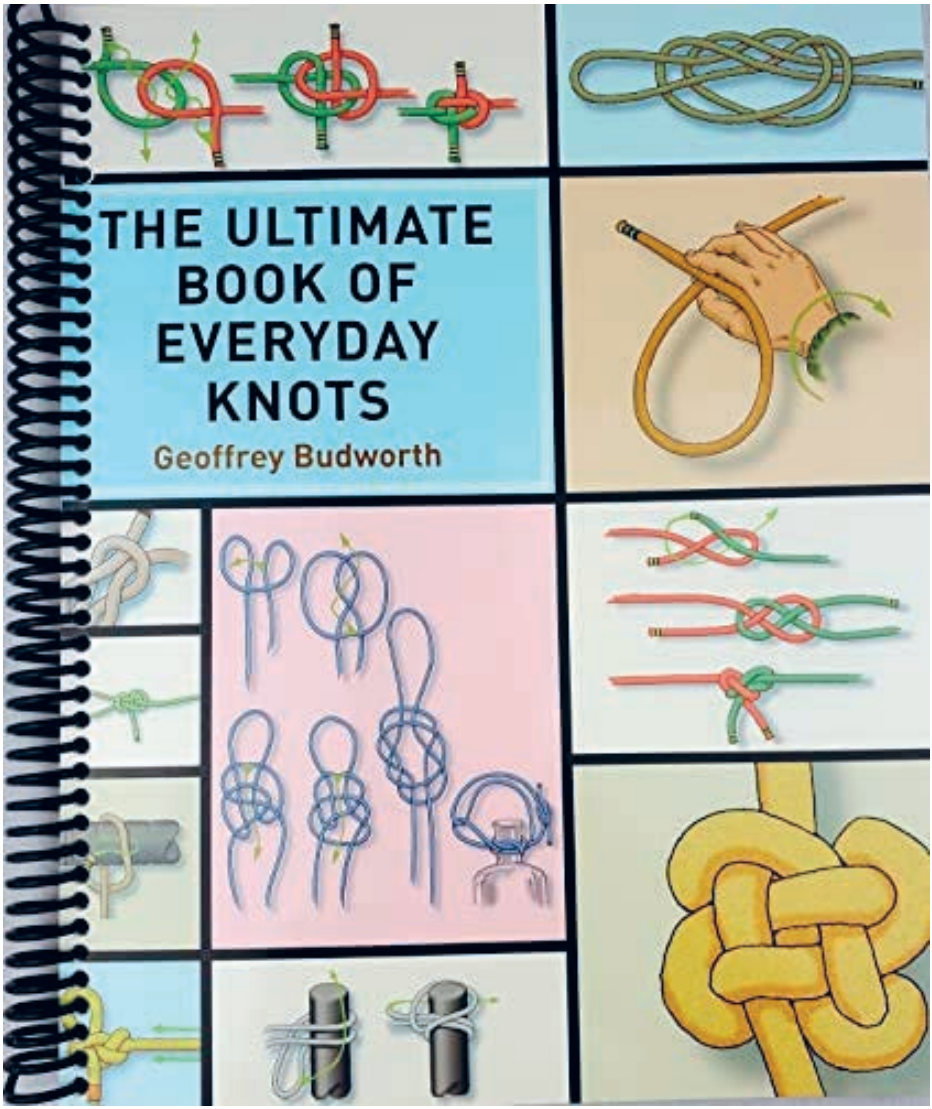
In the pictures the middle one is the retractable head version.

Best wishes
Richard.

Book Reviews

I was on the lookout for a new (to me) book about knots and Geoffrey Budworth was at the top of the recommended lists. The spiral binding makes it easy to use when following the instructions. It has a very modern and easy to follow layout and clear graphics and photos. I highly recommend adding it to your library.

With apologies for being late to the party to review this book. - Typhon



Rope Bowl (8mm)

By Brian Taylor

Based on 3 Lead x 4 Bight Turk's Head. This particular bowl uses 5.5m of 8mm rope. If you decide to make a shallower bowl, you will need a longer starting length.

Start by creating the 3 x 4 Turk's Head in the hand. Aim to have a centre hole roughly 40mm square.

Start with 2m of rope and run around on the inside until it is doubled. Do not tighten at this stage unless the centre hole is too large.

Make sure the inside end is lying across the centre square with approximately 25mm spare. If the end is too long, pull back the excess.

Renewal Reminders

We send out reminders at 2 months and 1 month before expiry date. Every member also gets a reminder slip in Knotting Matters on the last quarter of their membership.

Members, who have an email address, also are sent a 'Final Reminder' the month before the next KM issue to ensure they are included on the mailing list sent to the printer.

Knotting Matters is sent to members who renew after the cut off date - but this **does** incur extra cost to the Guild. Renew when you get your reminder!

Continue running remaining rope around the outside until all used up.

There will be a couple of 4 passes still to be increased to 5 passes.

Start the tightening by squeezing the sides towards the middle into a bowl shape. Not too much.

Turn the bowl over and start tightening moving in a clockwise direction. Begin with the side furthest away from you. Start with the second run from the middle pulling up. Move to the third , then fourth etc. Once all lines pulled through, rotate bowl anti clockwise to get to the next section and then pull through slack.

Continue pulling through, one section at a time. After one complete rotation you will find the second run now tight and just the 3rd and 4th etc. need pulling through

Continue tightening until all leads are without slack, then continue threading the excess line gained from the tightening.

By this time you will know if you have to go round a second time to create the bowl you want.

Trim off surplus so it lays nicely on the inside. I use Aquadhere to fix in final position.

https://bit.ly/Aquadhere

Nautical Knotting

by David Issitt

IGKT members John Baird, David Issitt, and Ness Al-Shaikhly are volunteer Bosun's Mates, working with the charity The Jubilee Sailing Trust (JST) and sailing aboard their barque SV Tenacious (based in Southhampton, UK). It is an incredible experience; working alongside, teaching, and helping people from all walks of life is something we truly enjoy and it's a very rewarding endeavour.

The role of a Bosun's Mate is now vastly different from the days of yore, when they were responsible for maintaining discipline amongst the crew with a rope's and administering rough justice with a cat o' nine tails! One huge and very visible difference these days is crew composition. During a voyage, about half of those onboard SV Tenacious could be women, including current and past Captains, Bosuns, Mates, Engineers and volunteers. As Bosun's Mates we can find ourselves employed in a wide variety of tasks. The list is open-ended and can include anything from repairing the ship's rigging to scrubbing out the galley. It's really a case of Jack of all trades, hopefully master of one or two! However, as this is an article for Knotting Matters, we will concentrate on the ropework we get involved in.

First though, a bit about the JST and SV Tenacious. The JST has a unique mission: to give people of mixed abilities and circumstances the freedom to explore their ability, potential, and place in the world through inclusive adventures at sea. Up to half the JST's beneficiaries each year have a physical disability or impairment. But their outreach work doesn't stop there, as they try hard to open up the experience to as many different people as possible. Each year they provide bursaries for different groups and their open and encouraging crew welcome onboard: people with mental health conditions and struggles; people with chronic ill-health; the lonely or socially isolated; people from disadvantaged backgrounds; and young people (under 25).

SV Tenacious (pictured) is a traditional three-masted barque where the main and fore masts are square-rigged, and the mizzen mast is rigged fore and aft.

She is wooden-hulled and was built by the JST in Southampton by a team of professional shipwrights and volunteers. Launched in 2000, she was designed for mixed ability groups to sail her as crew.

Onboard, the focus is on people's ability rather than their disability, with built-in features such as Braille signage, hearing loops, tactile and vibrating alarms, handrails, electric lifts, adjustable height furniture, accessible washroom facilities, bowsprit access wide enough to accommodate a wheelchair, and ascender systems enabling all who wish it, to go aloft, including wheelchair users.

With a length of 65m, a beam of 10.6m, a mast height of 39.7m, a draft of 4.65m, the rig to carry up to 21 sails, and a weight of 586 tons, SV Tenacious is now the largest tall ship sailing under a British ensign. The ship sails with 9 members of Permanent Crew, supplemented by 3 or more volunteers (that's where we come in) and up to 40 members of Voyage Crew. On any other ship, the Voyage Crew would be considered passengers, but not with the JST. They form an integral part of the crew and mixed ability teams work together to set, hand and stow the sails, brace the yards, and help maintain the ship's cleanliness. As all of the sails on the ship are set and handed by hand, the Voyage Crew provide the muscle power needed to haul on the lines to achieve this.

As a knotting enthusiast, the first thing you would notice when boarding SV Tenacious is the amount of cordage - it's everywhere! It might look like chaos at first glance, but everything is tidy and coiled exactly where it needs to be. On closer inspection you will see that everything on a belaying pin will have a figure of eight stopper knot, this is to prevent that line running through a block or eyelet. There is also no tape in sight; everything is either finished with a sailmaker's or needle and palm whipping, is seized, or spliced, depending on the function and construction of the line in question.

Right: The foremast fife rail with just a few of the many sheets, clewlines, halyards and furling lines.

Left: Ness using waxed twine apply needle and palm to whipping to a natural-fibre rope on the ship's pilot ladder (natural-fibre ropes are mandated for these pieces of equipment), so that the temporary brown tape, applied by the manufacturer, can be removed.

So, where do the Bosun's Mates fit in? We'll walk you through several aspects of our ropework involvement, and with an estimated 6 miles of running rigging onboard, there's quite a lot of it! As you can imagine, with a maximum of 21 sails available to be set, there are a plethora of lines and it's important for us to understand the purpose and handling requirements of each and every one.

Sail Handling - In the day-to-day sailing of the ship, we are always on hand to help supervise the Voyage Crew with the setting and handing of the sails, and in our harnesses, ready to go aloft to troubleshoot if something becomes snagged or jammed. We encourage each member of Voyage Crew to do as much as possible, supporting them to work as a team and, importantly, to work safely. There are times when we do need to step in and help though, as hauling on lines can become extremely heavy work, especially if you're not used to it. Whilst a lot of the ropework is done at deck level, there is also a requirement to work aloft, particularly when preparing the sails to be set or securing them after handing. Unless the weather is wild, Voyage Crew are offered the opportunity to assist us up there.

Right: Bosun's Mates and some of the Voyage Crew aloft, preparing the fore lower topsail to be set.

Ropework in these procedures is relatively simple. Lines are made fast to belaying pins using a square turn and three crossed turns (described to Voyage Crew as 'a hug and three kisses'). Visually impaired crew members can check their pinwork by touching the back of the belaying pin and feeling to check they have four turns of the line there.

Back on deck, a line hauled taut and with a lot of tension in may require the Bosun's Mate to apply a stopper before the line can be eased to make it fast to a pin. We learn to apply these quickly to help the Voyage Crew straining to lean their body weight back on the line to hold it.

Gaskets secure the sail once handed; for a sea stow (temporary stowage) the gaskets are tied to a metal jackstay that runs along the yard with a round turn and two half hitches or clove hitch. For a harbour stow (tidier stowage) the gaskets are tied with a gasket hitch.

Above: The Voyage Crew haul on a sheet under the watchful eye of the Bosun, while David stands by to put on a stopper.

Ropework is a lot more involved if sails have to be changed, especially when this is carried out at sea. This involves the use of a Handy Billy to tension the head of the sail, which is then attached to the yard with head and earring lashings. The sail clew irons have clewlines tied on with bowlines and the sheets and tacks are shackled and moused.

Left: Two Bosun's Mates fit gaskets to the fore course sail in a Force 8 gale – exciting work.

Buntlines, which are used to haul up the body of the sail, are fed through lizards (short lines with a bull's eye spliced into the end), which are tied to the yard jackstay with a constrictor knot and then seized to the jackstay to ensure the buntlines run vertically down through the whole drop of the sail. The buntlines are attached to the foot of the sail with buntline hitches.

Above left: A gasket hitch.

Above right: Ness demonstrates a stopper.

Knotting and Splicing Lessons During a voyage, the Bosun may give lessons on knotting and splicing, where a few basic knots are taught: figure of eight, reef knot, sheet bend, clove hitch, rolling hitch and bowline, along with an eye splice. The Bosun's Mates will assist in these lessons and are often requested to give additional lessons throughout the voyage. This is an enjoyable task; helping a visually impaired crew member achieve a perfect eye splice in 3-strand rope is extremely rewarding.

Above left: David teaching a figure of eight stopper knot to one of the voyage crew.

Above right: The delighted crew member putting his new knowledge into use.

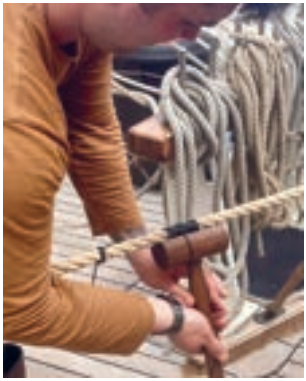
Harbour Stations When the ship enters or leaves harbour, we assist the Permanent Crew fore on the forecastle and aft on the poop deck. Prior to entering harbour, mooring lines are laid out in preparation and heaving lines readied. Unless one of the Voyage Crew is keen to have a go, it usually falls to the Bosun's Mate to throw the heaving line. This is often tricky when trying to avoid the rigging and even worse when there is an offshore wind!

Once the mooring lines are on their bollards ashore, they are tensioned by hand or winch, and stoppers are again used to take the weight while they are made fast on the bitts. A lighterman's hitch is used if the line is to remain on the winch drum when making fast. Safety when working with lines under tension is of paramount importance, so we also provide an extra pair of eyes to ensure the Voyage Crew are well clear of danger areas.

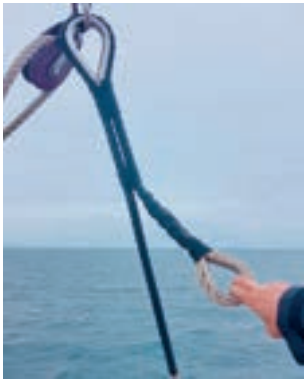
When leaving harbour, we are often employed as linesmen ashore to single up the ship and assist with the recovery of the gangway using the ship's derrick. Then it's a case of boarding, recovering the remaining mooring lines in the order the Captain instructs, and stowing them on completion.

Repair and Maintenance Repair and maintenance are ongoing tasks onboard and, when rigging is involved, can increase the Bosun's Mate's ropework skills considerably. New ratlines have to be made, which involves three-strand eye splicing and the manufacture of grommets. These are then square lashed to the shrouds using a heaving mallet.

Manufacturing other pieces of rigging can involve splicing-in thimbles followed by serving and splicing braid-on-braid and HMPE ropes. One of the most recent tasks we had to complete was replacing the fore course port tack.



Above left: John serving the tack.



Above right: Completed tack with the hard eye splice on the end, and the racking seized eye above.

This involved a hard eye splice, serving the line up to the thimble, bending the line that had been served and putting in another thimble, but this time with a racking seizing not a splice.

Sewing also plays its part; stitching leather anti-chafing gear and emergency sail repairs; it's all in a day's work for a Bosun's Mate!

Above left: John stitches a leather anti-chafe strip to a brace pennant.

Above right: David carries out a sail repair using a sail needle and waxed twine.

We like to think that we can turn our hands to any task that arises. Of course, we are always learning and when we get stuck, the Bosuns are always ready to encourage and teach us and pass on their knowledge. As we gain experience, we are teamed up with new Bosun's Mates and we can then 'show them the ropes'. It's all a process of osmosis!

Above: Nautical knotting in miniature – John and David repair a working model of the ship's sail systems

To find out more about the Southampton based JST and its work, visit https://jst.org.uk You may even be tempted to join us for a voyage and test your skills!

We dedicate this article to the Nautical Knotters of years gone by, who did our job with natural-fibre cordage, no engines in their ships and no safety equipment (and probably someone firing a cannon at them).

About the Authors John: I started working at sea in 2010 and have served on a variety of vessels from gas tankers to large ferries. I'm now currently working in the towage industry as an Able Seaman. I am relatively new to the JST. My first voyage was as a Bosun's Mate at the end of 2021. I've been on a few trips with them since then and more are planned. I've been a member if the IGKT for a few years now and since working at sea, I've tried my best to learn as much as I can about rope work and knotting. Working on a traditional square-rigged tall ship is amazing. This is the closest I will ever get to what a merchant seaman's life would have been like in the age of sail. This is something I try to think about while aloft sail handling; getting back to the roots of my job as an Able Seaman.

Above: John & David enjoy a mid-voyage break ashore in Dieppe

David: I am a Royal Navy veteran and have had a lifelong interest in knotting and splicing, ever since a Merchant Navy Captain and family member introduced me to the mysteries of ropework when I was a small child. This interest was reinforced when I took up rock climbing and mountaineering when knotting really does matter! Now ropework as a Bosun's Mate takes centre stage. I have been a Bosun's Mate with JST since 2019 and am a recent member of IGKT after being introduced to it by John.

Ness: I first sailed in 2014 on the two-masted brig Stavros S Niarchos, with the Tall Ships Youth Trust; it was absolutely love at first voyage. Since then, I've volunteered as a deckhand and a watch leader with them, completed dinghy sailing and powerboating qualifications, become a volunteer with the JST as a Bosun's Mate, and helped out at my local branch of Sailfree, dinghy sailing for children with disabilities. At every stage of my sailing journey there has always been some new bit of ropework to learn, whether it's knots, hitches, seizing, splicing, whipping, or just decorative nautical weavings. And as both a sailor and a pirate, it all comes in handy! *Right. David and Ness in their wet weather gear.*

Treasure Found in a Quiet Bar

by Jim Wolf

On a work trip to Sasebo Japan in 2019, I spent time visiting a watering hole known best by the more seasoned sailors and expats in the area, called Shooters. The first time I entered Shooters I knew I would probably be returning. This was my first impression walking up to the door.

Once I was inside, it was clear that I was in the right place.

Like a celebratory centerpiece at a stately dinner, there was an enormous knotboard encased in glass with appropriate accent lighting to allow one to see every detail. As I studied the work I took plenty of photos. The crossed anchors focal point of the knotboard indicated that a proud Boatswain's Mate had something to do with making this fine piece. The painted chest beckets indicated that it was probably a pretty crusty sailor's work.

After leaving Japan, I posted photos on FaceBook of my discoveries. One of the first questions I received was from Lindsey Philpott. He asked if I knew the origins of the knotboard and explained how we as knot tyers do a poor job of annotating the who, what, where, when, and why we produce projects such as this. Items of this magnitude will often outlive the creator so we owe it to ourselves and future knotters to document item's provenance.

I set out to find more information about the origins of this piece. Reaching out to several co-workers, friends, and former shipmates that have spent more time in Sasebo than I, I found the information I was looking for. I learned that the piece had been produced by a retired US Navy Bosun who gave it to the bar owner as a token of their friendship. The Bosun was John Reilly, a retired Chief Warrant Officer (CWO5). I also learned that John still lived in Sasebo and was given his email address.

We had several email conversations regarding knotting and he shared photos of some of his other work.

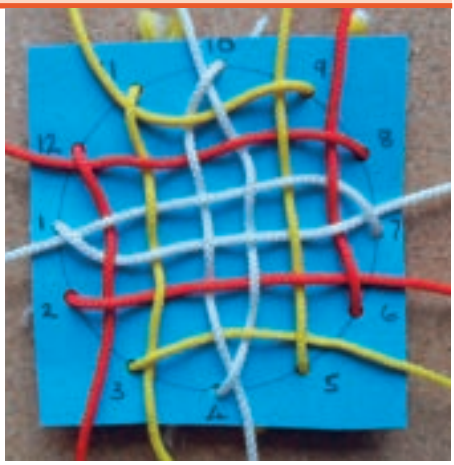
In April of 2023, I made another work trip to Sasebo. This time I made arrangements to meet up with John at the Chief Petty Officer's Club on the Navy base. We spent several hours talking, knot tying, and getting know one another. I learned that he had learned most of his fancywork from a Japanese shipyard working in Yokosuka, Japan. I also learned that he was a former member of the IGKT but found it too difficult to renew his membership years ago and had let therefore stopped. I can now happily report that John is back as an active member and is contributing to the IGKT's online presence on FaceBook. Welcome back Shipmate!

I am glad that Lindsey prompted me to find out more about this interesting knot tyer. Lindsey was absolutely correct. We should be doing all we can to document our own work and that of our mentors in order not to lose the history. What better place than within Knotting Matters.

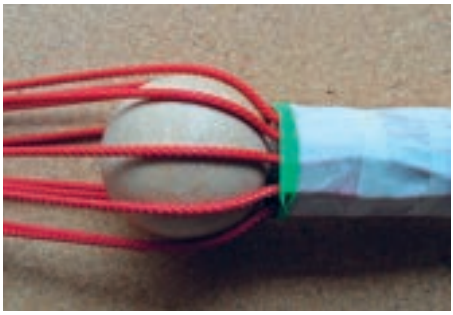
12-Strand Globe Knot

by Joe Bennett

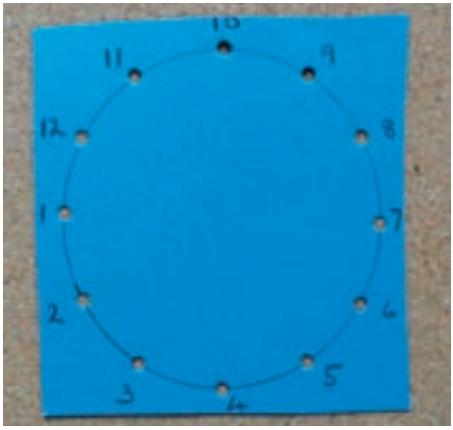
The template at right, shows the 12 strands that will be used to start the knot. The coloured cords provide a visual guide should anyone have difficulty in forming it.



The photo below, shows a taped over piece of dowel which represents, for example, the end of a sennit in a bellrope. I have glued a 50mm diameter wooden bead to the end to keep it steady for this tutorial. I am using 12 cords(2.8mm) Ideally, you will have made the sennit with the same cords.



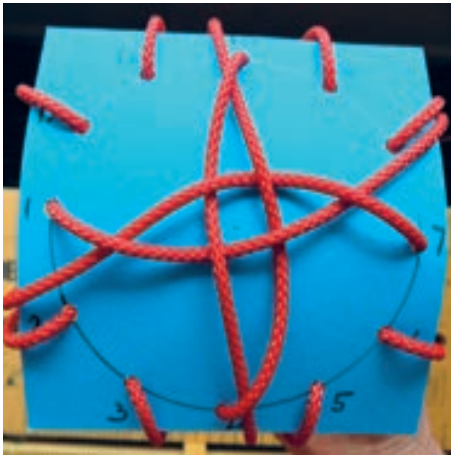
Using Ashley's method (Photo at right), a piece of thin card with the 12 holes numbered on a 3 inch diameter circle.

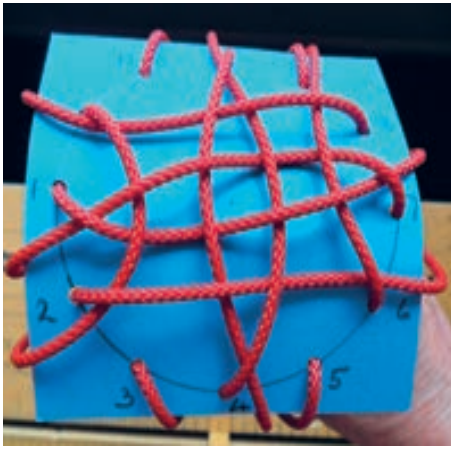


It makes things easier if you haven't used this method before.

Thread the 12 cords through the holes as shown in photo at left.

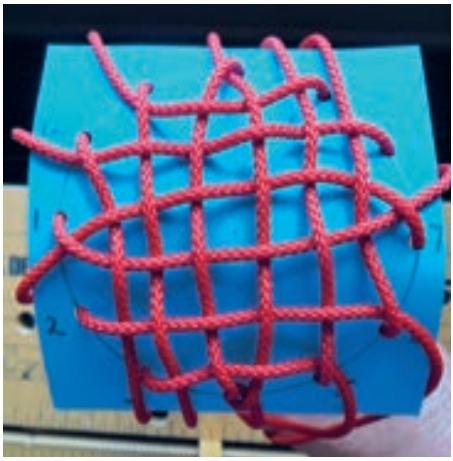
Top right photo see strands 1,4,7 and 10 form the crown shown. It is just 2 interwoven overhand knots.





Using strands 2,6,8 and 12 , tuck as shown at left.

With the remaining strands 3,5,9 and 11 finish off the 12-strand crown as shown to the right.



As depicted at the right, remove the card. I find the easiest way is to tear around the circumference of the circle. Arrange as you see here. Keep everything slack.

Helix the cords as you see here to the left. You may have to draw some slack out of the crown to do this.

Try to duplicate what you see in all the photos. Lead all strands to the left out of the way then taking each strand in turn, go over one, under one (O1,U1).

Photo to left shows all strands tucked O1,U1.

Take all strands to the left. Again go O1,U1.

All strands tucked O1,U1.

Make sure there is plenty of slack in the knot and that each compartment is roughly the same size. Try to keep everything neat at all stages. Now form a Wall knot and arrange the ends for following below the original lead.

With each strand go O1,U1,O1,U1.

Take each strand in turn and fully double the knot, bringing the ends up ready for the third and final pass.

This shows the knot fully doubled and the ends ready for the final pass.

Again, take each strand in turn and make the final pass.

Everything tripled.

Before trimming the ends it will greatly improve the knot if you "roll" it with a flat piece of stout wood or something similar on top of a flat surface. Trim the ends and that is the knot finished!! Just take your time and you should get the result shown here.

Good luck!

As shown at the left, everything tripled except for the Wall. My preferred method is to not triple the Wall and bring the ends out underneath the knot at the bottom. This can be seen in the bellrope at the end of the tutorial. I'll finish here by tripling the Wall.

Take each strand in turn and fully tighten it all the way to the end.

Ed. ABOK #3757 shows a bell rope topped with a doubled octagonal knot (ABOK #954) in what appears to be the same over/under tuck pattern as the 12-strand knot in this tutorial. Comments on "Ashley's method" as referenced earlier in this article (pg. 30) are solicited.

This shows the knot on the end of one of my bellropes. The cord used was 2.8mm venetian blind cord (K range) from English Braids. It is neither too "hard laid" nor "stiff". It is a good general purpose cord. The core is a 50mm wooden bead. Everything is the same as in the tutorial, just a different cord.

Above is the whole bellrope. - Joe Bennett
btw - For a different explanation read "Des Pawson's *Knot Craft* p.27" which gives a slightly different method for an 8-strand knot

Navajo Wall Hangings

By Stephen Harmon

We are all aware that we can create patterns by switching between horizontal and vertical clove hitch knots (ABOK #53). By hiding one color inside the knot as an anchor or fill line, and then changing orientation, simple patterns merge. Here is an example of that process expanded to a larger format by engaging mitigating techniques (e.g. thumb nail techniques, add on/tie off per row techniques, row compression techniques, side fringe creation, etc.). I call this style of design Clove Hitch Patterns.

This pattern is an extrapolation of a Navajo Yei, from a circa 1910 traditional rug. The Yei are messenger spirits from the people to the Gods. Primarily engaged to address the Gods in healing ceremonies, the Yei are fundamental to the well-being of the Navajo. The Yei do not have to travel far to deliver their entreaty for the Gods reside within Navajo lands. Every Navajo knows when they traverse their lands where each individual God inhabits the mountains, valleys, arroyos, plains, deserts and cliff dwellings of their homelands. And they can point out where each monster was killed by the Sacred Twins. Navajo lands are sacred.

Beginning with the top picots (below) are a set of representations of coyotes. They are crafted with square knot (ABOK #1204) buttons with loops and then cow hitch knotted (ABOK #56) to a dowel. The remaining vertical lines of the pattern were then subsequently cow hitched to the dowel.

The coyote is a trickster in the folklore of a matrilineal society such as the Navajo. As property and rights pass through the female linage by way of a woman's brother, there is a problem when there is a disagreement between a boy or girl's father and their maternal uncle about their tutelage or future. The maternal uncle, by right, has priority over the father. As such, a trickster is a jocular means to relieve tension along with recognition of the juxtaposition. The father usually wins out. However, when it comes to decisions concerning inherited property or social standing the maternal uncle's pronouncements are always final.

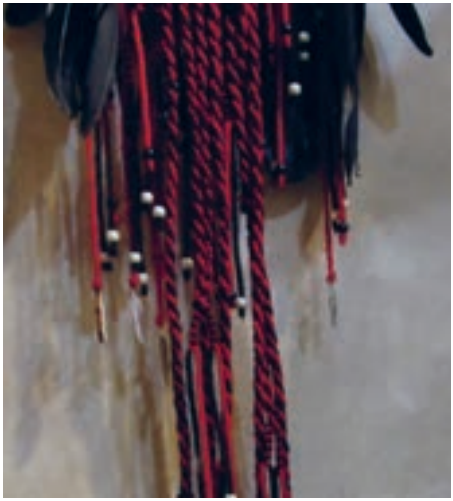
The side fringes are a series of chains of alternating cow hitch-knots: two white knots followed by two black knots. This array is a nice way to bring color to what is ordinarily a bland border.

Addressing the bottom fringe, an arrangement of mini patterns is sequenced. A square knot fill (a mini pattern that fills a given space) begins the structure. Each section is followed by adding on two black lines which are clove hitch knotted across the bottom. The next section begins by adding on four black lines between crown knots (ABOK #670). With eight lines now, a round crown sennit (ABOK #2936) is tied. After the prescribed length has been tied, the four black lines are tied off. This chain assemblage permeates this section. The following section is a succession of alternating three half knots (ABOK #47) fill.

Similar, in like manner to one of the above sections, four black lines are added between double half knots such that an eight-strand half knotted sennit (ABOK #2910) is tied.

This section is a regalia of these sennits. After the proposed length has been reached, the four black lines are again tied off. Solomon bars (ABOK #2496) with square knot buttons forms the ensuing section. The bottom fringe is finished off with alternate black/red half knot sennits (ABOK #2909) to length.

Feathers were affixed to accent the piece. The top turkey feathers (see photo back cover) were attached by means of the addition of a black line tied to the anchoring top dowel with a cow hitch knot. The calamus of the turkey feathers were first penetrated with an appropriately sized leather needle. Reeved through the created hole the line was tied to the calamus via a set of half hitches (ABOK #59) and secured with an Oysterman's Stopper (ABOK #526). The same process was utilized to attach the raven feathers to the black lines added between the sections of the bottom fringe. A yellow feather of unknown species was stuck through the headdress of the Yei to complete the feather applique adornment.



Beads are an absolute necessity in all Clove Hitch Patterns. Here appropriately colored wood beads were tied to the ends of the various end lines with a Simple Overhand (ABOK #46). Fetishes in the form of charms are also unquestionably necessary. The various feather, deer, wolf, coyote and bear charms were tied onto the end lines also with an overhand knot and then cut off.

An arrow pattern was strung on a standard beading loom to create the sash. The ends of the sash were then capped off with end bars. As a final point, the sash was attached to the design with a lanyard of black yam strung through from the back to the front at the black belt line and tied off in the back with an overhand knot.

To complete the piece, a necklace and fringes were added. A small section of standard knitting yam was unwound, and the various plies were strung through the piece at designated locations. Beads were then added to the necklace, while the plies were frayed.

AUSTRALIAN WOODEN BOAT FESTIVAL

Save the Dates! February 2025!
Come to Hobart, Tasmania, Australia!

Call for Interest!

The Australian Wooden Boat Festival will be on again from 7-10 February 2025, and the Australian chapter of the IGKT plans to hold its next meeting to coincide with this amazingly vibrant event (dates to be confirmed).

To ensure the event can run we need an idea of how many people would be interested in participating, and who would be willing to run workshops and demonstrations.

If you are interested in participating, please write to:
Barbara.Frankel@internode.on.net

Why not have a tour of Tasmania as well??
There's plenty of accommodation and stunningly beautiful places to see!
Barbara can help with advice.

https://australianwoodenboatfestival.com.au/
https://www.hobarttravelcentre.com.au

Knots in Passementerie

by Anna Crutchley

In the last issue of Knotting Matters I looked at cord-spinning techniques in the world of passementerie, or furnishing trimmings. The skill of the cordspinner is extraordinary, and an important inclusion in the *Heritage Crafts Red List of Endangered Crafts*. Cords of all shapes and sizes are made up into a series of different knots, including the curtain tie-backs in the image below.

These tie-backs were made for Polesden Lacey (National Trust) to match an existing pair hanging from curtains at the far end of a long gallery (you would have to march 60 feet up and down the gallery between the old and new to 'spot the difference'). For each tie-back cord just over 2m of a 'French' cord is made. It is a 4-strand cord, 2 strands of which are 'whipped' with gimps. The cord is folded with a loop at either end, a central knot is made, and a tassel attached at each cord end. As you look at the tassels from the top: the first wooden mould is covered vertically with silk and then a detached button hole stitch is applied over it. The second mould down is the same, although the colours are changed and a fine cord is laid at an angle between the diagonals of the detached buttonhole stitch. The main tassel mould is glued and rolled with gimp, and a set of 5 cords are formed in a Turk's head knot over it. The cords are twisted in an S and Z formation throughout to present a chevron pattern, so the end effect is S:Z:S:Z:S.

Ed: Gimps are multi-layered trims held together by stitching or weaving techniques, often used to edge a garment to provide depth and definition.

The skirt is something else – and I won't go into how that was made except that it was immensely difficult to create 3 triangular loops that fitted EXACTLY around the tassel mould (it involved asking the woodturner to make the mould more than once to gauge the thickness of the 'waist'). Tufts are added at the bottom of the skirt loops. After the skirt is attached to the tassel mould a ruff is applied to hide the joins and bring the whole tassel together.

The silks were dyed in two difference shades to match the pair that already existed, and the cords were made to exactly the same size and amount of twist, again, to make sure the tie-back matched the original.

This set of trimmings, above, was made for a 1916 Daimler and a 1918 Cadillac, which were deep button upholstered like a horse-drawn carriage. The rosette at the top comprises 2 old gold crinkle gimps and 2 old silver crinkle gimps knotted into a circle to form the exterior ring. Crinkle gimps are wound on the ropewalk over a linen cord interior, which gives the crinkle effect. They are also used on the third item down – a braid that is woven on the loom with three shuttles. Two shuttles carry the old gold gimps and one carries the old silver gimps.

The system of weaving involves twisting the old silver gimps and threading the gold gimp through to hold the fold in place. It is a fun braid to weave. The bottom gimp fringe is woven with two shuttles - one containing 2 strands of old gold and one containing 2 strands of old silver. These braids were attached to blinds at the windows of the cars and there were tassels as well, set in the centre of each blind, for the passenger to pull the blind down. The cords were used on the padded door insets, and also on the padded seating to create the deep button upholstery.

Finally, this tassel was made for Powis Castle (National Trust). The ball-shaped tassel mould is covered vertically with filament silk and the gimps are formed around it using macramé – but in the round! The cordspinner has made 6 different types of cord for this tassel, including the bullion twine for the skirt. Again, an old tassel from the house was used as a model, although the detailing was missing and re-invented here.

Recently, I visited the Chelsea Harbour Design Centre in London and at least three companies there still display the most exquisite passementerie – Watts of Westminster, Houlés, and Samuel and Sons. They are really worth a visit as their work is exquisite. You could try and count the knots!

Is It a New Knot?

by Lindsey Philpott

Such a seemingly simple question may have several responses, varying from a simple yes/no, to "What is the naming convention used", perhaps naming it in one's own honor or that of an admired fellow knotter, to questions about structure, value added to the concatenation of ways in which cords may be twisted, wrapped, or brought to bear, strength or weakness, and manner of tying. This is not an inconsiderable challenge, nor will it likely be an easy hurdle to surmount. Inventors of new knots, and those who wish to have their creations recognized as such, may have wrestled with these questions, or may have ignored them altogether, in hopes of having a knot added to the assembly of knots present in the world. How does one go about determining whether a knot is new? Peer review is one method, individual research is another and a third might be to simply make the claim in hopes of it not being refuted out of hand. In the process that I would employ of making such a determination, I would bring a knowledgeable group together, examine all the written resources available, and try to answer some fundamental questions, such as the beginnings of such a list set out below.

- Is the claimed knot previously published in any knot book?
- Is the structure of the new knot consistent with prior versions of the named type or family?
- Does the new knot add to the panoply of knots known and published in usefulness, strength, or ease of tying?
- Can the new knot be twisted and turned in such a way (think "trambling") that it forms a different structure, yet performs a similar or even different function?

Each of the above questions brings about questions and definitions of its own. If a knot was published in written English, is that the only language considered? Are any possible prior descriptions given in sufficient detail to allow for an unambiguous comparison to be made? Is there any definition or accepted nomenclature of the parts and the whole of the knot that would allow or encourage further publication? In what manner might the new knot be used and does that exclude or include the way the new knot fulfils that purpose? As in chemistry, biology, scientific inquiry, etc., is there a manner of uniquely identifying the knot as new?

Ivan Stoyanov (see p 10) has proposed that he believes a new knot is deserving of the name. He has provided color photographs of the stages of making such a knot, a video of his process and a potential name to be added to the family "bowline". I have a collection of nearly 2000 books, published in multiple languages and with photographs or drawings of the knots included. Searching through such a collection should be easy, right? No, and the time to make such a search possible may not be available. Is it worthwhile? Yes, if the knot serves a distinct purpose that differentiates it from others of its family. Has the knot been tested under scientific or engineering rigor, and a paper subsequently published about the knot? In this case that question is not resolved. Does a committee or peer group exist to make a formal proclamation of the new knot? No such committee or group exists to my knowledge. It may be possible to state an opinion, based on reputation or standing in the community of knot-tyers, but opinions may be refuted in time, absent a prior detailed publication.

There are many well-reputed knot-tyers in the world of knotting, from artists to mathematicians, engineers, and scientists. I am honored to be among those who have earned such status and consider that my opinion is like certain body parts – everyone has one. The specific knot presented contains no discernible parts to indicate that it belongs to the family "bowline", but that is a naming convention, not a rule. Does it perform better than or equal to other similar loop knots? No paper has been presented and I do not have the resources or inclination to examine such a claim. Is it useful? Maybe, in some circumstances, but those are not explained. It must be added that this factor alone should not disqualify the knot from being declared new by its inventor.

There exists no formal body, although many will have an opinion to be taken lightly, wantonly, or discretely, to make such a determination. If such a body were to be formally made what should be its structure? What should be its funding, for time will be needed to make such a determination. Should the IGKT shoulder this burden? That is not a question that I alone can answer. This knot is not new, by any recognizable definition, and further research should be conducted.

Yachthafenfest

Marina festival in Wedel, Germany from Friday 8 September 2023 to Saturday 9 September 2023. Send photos and stories from the event. Exhibition times are: Friday, 09.09.22 from 2 p.m. - 7 p.m., Saturday, 10.09.22 from 10 a.m. - 7 p.m

Knotting in Dorset

by Adam Masters

At the start of June, I ran a pop-up workshop in the grounds of Shaftesbury Abbey (founded by King Alfred the Great in 888AD). Visitors to the Abbey stopped by tho hear what I had to say about knotting and the IGKT. Children and adults had a go at tying some dragonflies, braids, and making little rope people. Some even had a go on the Marudai (below and p 45 bottom right). Everyone who spotted my little knotted Teddybear broach was fascinated with it. I bought it at Liverpool's AGM from Lynne Hudson.

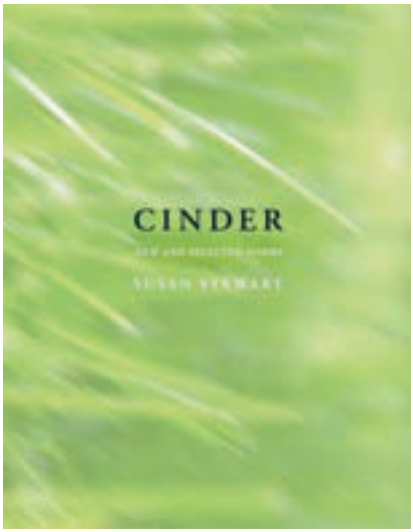
At the start of July, I was kindly given a table in the Chase and Chalke tent at the Chalke Valley History festival. I was there for three days over the seven-day festival; this time I made rope with visitors. I handed out some leaflets and a few spare copies of the older Knotting Matters: some sounded eager about the Guild, hopefully, some will join! I showed others how to process nettles to make cord, and some of my more unusual materials like dandelion stems and sweet wrappers. I had made a wooden template for the Triangle mat, which was a pullout from KM 145, so a few made a mat with it and one person managed to tie a mat just following the instructions and no help from me!

These little projects are great to show visitors about the Guild, so thank you to the creators of the pullouts and to Chase and Chalke for hosting me at the festival.

The Knot

by Susan Stewart

The problem was how to begin with the end
and then it turned out there were two ends:
the end within the continuing
that, continuing, enveloped
the end. You passed yourself
coming and going, went through
one loop, then another,
what was behind drawn
through at a
slide until
it rose
before you, sprung.
Tangle like a bramble,
like a rose. Start,
start again against
the tight-
ening. A knife
could give up
on patience, but you
were born among
the dull and
kind, who wait
for Spring, and
lightening
and lightning.



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GIFT IDEAS FOR THE HOLIDAY SEASON

- *An IGKT gift membership comes with a subscription to KM magazine, so they will remember you all year!*
- *One of our quality books on knots and knotting from IGKT Sales on page 55 will share your enthusiasm and build their library!*

LOOSE ENDS

finishing projects loved ones left behind

knit / crochet / sewing / quilting / tatting / rug-making / embroidery / cross-stitch
Tunisian crochet / mending / amigurumi / needlepoint / basketry / turkey work / felting
nalbinding / applique / spinning / latch hook / punch needling / weaving

When a crafter dies mid-project, or is no longer able to do handwork due to disability or illness, they will likely have unfinished items they were making for friends and family. These tangible, handmade expressions of love could get lost, donated away, or thrown out.

We match unfinished projects to volunteer finishers who complete and return the garments, blankets, & accessories, to their loved ones.

Need a project finished?

Visit us online to find out if your project qualifies to be completed by a Loose Ends finisher. If it does, simply fill out the online form and we will match you with a volunteer who has the skills and time to get the job done.

Have some time to give?

As a crafter, you understand that a handmade gift is priceless. The materials and hours that go into making something for a loved one are a gesture of love. Your efforts will reconnect an individual with a garment or accessory that had been begun for them by a loved one who died or became ill mid-project.

projectlooseends@gmail.com

VISIT US ONLINE FOR MORE INFO: **LOOSEENDSPROJECT.ORG**

photos © Winky Lewis

The George Hart Bursary

IGKT have been extremely fortunate to be able to offer a bursary to members of at least two years standing prior to their application, or the application must be introduced by an established member or through a Branch of the Guild. This should include a written statement explaining what the introducer sees as the value of the application.

This bursary has been generously provided by George Hart (a patron of IGKT) The fund is there to be used to promote knot tying, rope making and/or associated research and activities. Bursaries have been awarded to international individuals and groups for travel, materials as well as library cataloguing; all of which have enriched and enabled many more people than the recipients to access a wealth of knowledge and expertise surrounding the craft of knot tying.

The IGKT website has an application form to download – just search for the Hart Bursary (or http://bit.ly/George-Hart-Bursary). It will tell investigators that the bursary will award up to £500 or equivalent for suitable applications. All awarded bursaries are required to supply a written report to the Trustees (preferably with pictures) so that it can be published in Knotting Matters.

There are many potential applications for the George Hart Bursary, amongst them suggestions have included help for local branches with resources (particularly if branches are actively attending events to promote knot tying etc.) workshops, advertising and vital expenses. Funding advocates to attend meetings and events in order to promote IGKT, forging symbiotic relationships with organisations such as the RNLI and the Scout/Guide movement to promote and enhance knot tying knowledge, perhaps even funding some sort of prize for outstanding achievement in a knotting field. Suggestions are always welcomed however suggestions alone do not actually use the bursary – the awarding of a bursary to approved applications do.

In order to keep the endangered craft of knot tying alive (whether through research, practical application or the accumulation of information in books and information technology) it is imperative that members use and pass on their expertise. Could the George Hart Bursary benefit you and those around you? Please consider how the bursary money can make a difference to those thoughts and hopes for a better IGKT future!

Editor's Bio

I have greatly enjoyed the opportunity to help out on this publication. I hope to both meet the expectations of the readership and perhaps to challenge us a bit to explore fringe areas related to knots and ropework: to expand our own knowledge and to draw in others to our common pursuit. It is a great pleasure to work with such a terrific team that pulls together to get the articles collected, arranged, reviewed, edited once again, and out the door. Deadlines inspire.

My first fascination with knots actually came as a young child when I watched a television programme of the escape artist Harry Houdini as he magically resurfaced after being tied up and thrown overboard. It is somewhat ironic that my initial foray into ropework was in knot *un*tying. I did later join the Scouts to learn how to bind things up properly, but most of my education in knots (and life in general) has been in the out of doors.

My home base is still my family's Texas ranch where I grew up, but I have lived, travelled, and worked most of the mountanous length of the western part of North America, from Central America to the northern reaches of Alaska and Canada. As I labor on the land, in construction, and as an outdoor travel guide, knots are everywhere. From livestock & horses to lashing loads on trucks & trailers to heavy crane rigging to tent camps & the finery of fly fishing, it feels like an endless variation of loops and bights; shifting forms from season to season. And then there are boats...

In youth, when I tried to get away from knots, there were knots. I once worked a stint in swampy Louisiana pouring concrete and found that the prerequisite was setting up large circus tents to create a dry spot outside the daily downpour for the cement to cure. I attempted to find my artistic side in the theatre and was greeted by miles of ropes backstage. Indeed, I even worked in a butcher's shop and was assigned to tie the strings on sausages. Cordage seems omnipresent.

I consider discovering the Guild both serendipitous and somewhat destined, and look forward to helping in whatever capacity for which I am remotely qualified.

Cheers,

Gregg Blain

Obituaries

Owen Keith Nuttall sadly passed away on 16th July 2023. He joined the Guild in 1984, and shared his passion for knots with his family, friends and the readers of Knotting Matters through his regular contributions. Owen's grandaughter, Elizabeth Nuttall, reminisces that knots were a key part of her childhood, and recalls that he paid special attention to the knots in her shoelaces. He is remembered as a loved husband, father, grandad, great-grandad, and brother.

He was a builder by trade and was particular about the way that you fix your builders line to the pins when laying bricks. He always had some cord handy at the side of his armchair and, as he called it, he 'fiddled and twiddled' trying to find new knots. It was the search for new knots that was his passion and he had several of them published in knotting matters over the years. One regularly to be found on the internet is the snuggle hitch published in KM January 1987. He also devised a Linfit knot for fishing line, the name came from a local dialect name for the area of Huddersfield that he used to live in called Linthwaite.

The Guild is honored to have been the recipient of his many stories and articles throughout the years, many of which Elizabeth typed as he talked out loud about what he wanted to share.

Owen will be greatly missed.

Special Events

World Knot Tying Day - September 18th 2023

Each year IGKT commemorates the death, on September 18th 1947, of the author of the knot-tyers' 'bible' - Clifford Ashley.

Please join us by tying a knot on that day and sending a photo of it to #worldknottyingday on Instagram, Facebook or other media of your choice.

Friday 6th & Saturday 7th October 2023

The IGKT Autumn Exhibition and Meeting will this year be held in the National Waterways Museum, Gloucester Docks. This a return visit to a great place to visit. Booking details available here. https://bit.ly/Oct-07-2023

IGKT AGM & Exhibition 2024

For 2024 we are returning as guests of the National Historic Dockyard at Chatham (ME4 4TY, UK) and the splendid 300m working ropewalk operated by the Master Ropemakers Ltd. More details will be available in the autumn of this year (2023).

Boot Dusseldorf 2024

From Saturday, January 20, 2024 - 10:00 to Sunday, January 28, 2024 - 18:00 Matthias Boeving Contact info@klabautermann.de

Ed. No chapter news has been reported to knottingmatters@igkt.net for this issue! Please let us know about your knotting activities, upcoming meetings and events!!

Also, a corrected website address for the North American Section has been updated on the Chapters page, but it has come to our attention that the information for the Southern Ontario Section is incorrect. If anyone has current contact information please let us know. Thanks for your help!

Chapters

Australia

Contact: Robert Underhill
rvumoose@icloud.com
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34 Dawson Place, Donnybrook,
WA 6239 Australia

Belgium

Contact: Ronny Wouters
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Tel: +32(0)3 658 7937
Venue: Akkerlaan 24, 2900 Schoten, België

Canada

Southern Ontario Knot Tyers
http://knotcanada.webs.com
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Tel: +1 905 389 2509
Venue: Hamilton, Ontario

France

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Germany

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Contact: Yuval Dvoran
info@knotengilde.de

Internationale Gilde der
Knotenmacher Deutsche Sektion e.V.
c/o Matthias Böving
Kappenstrasse 22
45473 Mülheim/Ruhr

Netherlands

Contact: André van der Salm
andrevdsalm@gmail.com
Tel: +31 (0) 625 067 174
Venue: Binnenvaart Museum,
Maasstraat 19, 3313 CR Dordrecht.

New Zealand

All enquries about this branch: contact the Guild's Web Administrator.

United Kingdom

Dorset - UK

Contact: Peter Goldstone
goldstonepg@aol.com
Tel: +44 (0)1725 516 258 or
Mobile: +44 (0)7702 733005
Venue: The Ship Inn, Custom House Quay, Weymouth DT4 8BE

East Anglian - UK

Contact: Stuart Weston
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+44 (0)7801 239 731
Venue: Windmill Room, Abbots Hall Primary School, Danescourt Ave, Stowmarket, Suffolk

Midlands - UK

Contact: Bruce Turley
bruce@btknots.co.uk
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Venue: The Old Swan Inn,
(Ma Pardoes), 89 Halesowen Road,
Netherton, Dudley, DY2 9PY

North West England - UK
Contact: Ian Rogers
iansrogers@aol.com
Tel: +44 (0)1606 590 729
Venue: Red Lion, 1 Wharton Rd, Winsford, Chester CW7 3AA and Tattenhall Marina, Newton Lane, Tattenhall, Chester CH3 9NE

Solent - UK
http://igkt-solent.co.uk
Contact: Chris Jenkins
igktchris@btinternet.com
Tel: +44 (0)2392 601 779
Venue: Fareham Sailing and Motor Boat Club, Lower Quay, Fareham, Hampshire PO16 0RA

Surrey - UK
www.surreyknots.org.uk
Contact: Tony Shellard
secretary@surreyknots.org.uk
Tel: +44(0)1483 502 156
Venue: Guildford District Scout Centre, Nightingale Road, Guildford, GU1 1ER

West Country Knotters - UK

Contact: Richard Hopkins
richardhopkins907@gmail.com
Tel: +44 (0)1179 867 146
Venue: Woodhouse Park Fernhill, Almondsbury, BS32 4LX

Yorkshire - UK
Contact: David Pearson
wayzegoose_uk@yahoo.co.uk
Tel: +44 (0)113 257 2689
Venue: Pudsey Scout Headquarters, The Lanes, Pudsey, LS28 7AS

United States of America

Alaskan Branch - USA
Contact: Charles Rigden
charles@rigdencpa.com
Tel: +(1) 928 231 2775
Venue: Anchorage Senior Center, 1300 East 19th Avenue, AK 99501

North American Branch - Knot in the Middle - USA
www.igktnab.org
Contact: John Staley
southern.ontario.knotyers@gmail.com
Tel: +(1) 905 389 2509

North American Branch - Mid-Atlantic Region - USA
All enquries about this branch: contact the Guild's Web Administrator or visit www.igktna.org

Pacific Americas - USA
www.igktpab.org/
Contact: Peter Glick
PMGlick@gmail.com
Tel: +(1) 310 871 8611
Venue: Via Zoom, Contact Peter for details

All chapter details as on IGKT website - 24/Aug/23
https://igkt.net/branches/branch-details
Please email secretary@igkt.net with any updates to the IGKT.NET website.

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If you do not use e-mail, please contact the IGKT Postal Address p2.